THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

P.O. BOX 8 KING, ONT., CANADA

Vol. 1. No. 9. November, 1962.

When I first started writing this Bulletin I wondered if there would be enough information to put out an issue nine or ten times a year. The problem isn't worrying about enough, it's too much. As always, there is news of all kinds that we can report on.

This issue contains some interesting letters from Society subscribers. It contains information about Trebor Tichenor's new record, Bob Darch's prestigeous 24-page book on "Music and Paper", and my interview with Joe Jordan.

PERFORMERS

We will not list performers this month as there are no changes that we know of. You West Coast fans should try to hear Burt Bales at Pier 23 in San Francisco. Dr. William Gould writes that he is a "fine player in the classical tradition". In the last Bulletin I mentioned that I would try to catch Max Morath when he played Buffalo. I was able to do this, and in addition to hearing Max' fine show I spent many pleasant hours visiting with him. You should make a special effort to see programme No. 4 of his series "The Turn of the Century". To talk with Max is always a double-barrelled pleasure - his is a delightful person - and equally delightful as a performer.

We regretfully report the death of Paul Lingle of San Francisco. June Manly was kind enough to send us a clipping from the San Francisco Chronicle of October 31st., 1962, covering the death of this West Coast musician.

PLAYER PIANO ROLLS

Not much new to report except that in addition to Hal Boulware's excellent rolls on his own "Classics in Ragtime" label, you can get at least one hand-cut roll from Howard Wielmuenster. He has a few reproductions of his perfectly hand-cut "Elite Syncopations". This roll is $4.00 postpaid (in the U.S.A.) The address is 242 Nancy Place, Ballwin, Mo., U.S.A.

RECORDS

Last month we mentioned two new records by Audiophile. In correspondence with Mr. Nunn, he informs me that the Knocky Parker album of James Scott will likely not be out until the new year. The St. Louis

Ragtimers record is now available. It is Audiophile Records AP-75 and is available either mono or stereo. Having heard Trebor play, I know you will all enjoy this record. If any of you like jazz as well as ragtime (as many of us do) it is an absolute must. Like Bob Darch's record this is not Classic Ragtime. But, also like Bob's record, I think you will enjoy it. Treb's group really bounces. I feel their arrangements are tasteful and their approach is rollicking and enthusiastic. The tuba by Don Franz is particularly pleasant, and Al Stricher is great on banjo and vocals. Trebor's rendition of Maple Leaf Rag (piano solo) is delightful. Mr. Nunn, as always, has done a faultless recording job. A great record. Here are the titles:

SHAKE THAT THING
LULU WHITE
SAILING DOWN THE CHESAPEAKE BAY
UP JUMPED THE DEVIL
MAHOGANY HALL STOMP
STEAMBOAT STOMP
GUT BUCKET BLUES
KING CHANTICLEER
WAITING FOR THE ROBERT E. LEE
GATEMOUTH
CANAL STREET BLUES
ICE CREAM
MAPLE LEAF RAG
CHATTANOGA STOMP

Get the record directly from Audiophile Records Inc., Saulkville, Wisconsin, U.S.A. AP-75 - Price $4.95 (US Funds)

Mr. Nunn states it will be shipped prepaid and promptly.

I was somewhat let down after hearing the St. Louis Ragtimers when I listened to English Decca DFE 6466 "They All Played Ragtime" by Ken Colyer's Jazzmen. This is an extended play 45 with "Kinklets", "Fig Leaf Rag", "Heliotrope Bouquet", and "Sensation Rag". This English group play well but in the New Orleans Jazz tradition. The record is fine New Orleans jazz - but not ragtime. For those of you who would like to hear ragtime tunes played by this kind of group, it's great listening - but not ragtime. Available from The Decca Record Company Limited, London, England.

PUBLICATIONS

This month I am going to tell you about a publication that, unfortunately, very few of you will ever see. Nevertheless, it is a very important one and must be mentioned. One of the larger paper mills in Canada is Provincial Paper. It is one of the Abitibi Group of companies. Quarterly this firm produces colourful books on various subjects that show how paper has been and is an important element in our lives. These books go to printers, advertising agencies, paper wholesalers, and the advertising managers of companies. Every issue of this publication is worth keeping in your library. Their most recent edition Volume 27, No. 3, is a 24-page edition, entitled "Music and Paper". Every page is in at least two colours; some in three and four colours. There are reproductions of the covers of many wonderful tunes. The book was written by Bob Darch. One wonders how with all his playing, Bob found time to write this enduring piece, but he did, and did it well. The book traces the history of music and paper from the sixteenth century. It deals with ragtime and music as part of Canada's history in quite some detail. Among the reproductions is the cover of "Florentine

Waltzes" by Joseph Lamb (published in Toronto, 1906), "The Cake Winner" by G. W. Adams (published in Toronto, 1899), "The Mississippi Rag" by W. H. Krell 1897, "Euthonic Sounds" by Scott Joplin in 1909, and others.

I tried to get copies for all our subscribers, but this was just not possible. I can assure you, that if I can talk Provincial into running some for us, when and if they need to re-run this book for their own purposes, I will. In the meantime, my congratulations to Bob Darch and to Paul Masterson of Provincial Paper, for a magnificent publication.

SPECIAL EVENTS

Joe Jordan - an interview with John Fisher in Tacoma, Washington, October 28th., 1961.

Very few of us are fortunate enough to talk to a "first generation" Ragtimer. There just aren't that many alive to talk to. Last year I was fortunate enough to spend the day with Joe Jordan in Tacoma.

I don't know what I expected, but I can assure you I was surprised. Joe Jordan is now 80 years old. He is the youngest, most vigorous, 80 year old you ever saw. My day with him was unforgettable. Here is a man still active in the real estate business, who drives his own car, with the vitality and the enthusiasm of a man half his age. He is prominent in North West politics (Republican Party), and is still writing music. Joe has had an interesting life in many areas other than Ragtime. He was a Captain in the U.S. Army during the second world war, and I could devote many pages to discussing his splendid work with the troops and music during this period. However, since Ragtime is our interest here, I will confine myself to that portion of his career.

Joe Jordan was born in Cincinnati in 1882. By 1900 he was an accomplished Ragtime player. His family moved to Chicago and he to St. Louis.

It is quite a sensation to talk to a man who worked and played with Joplin, Chauvin, Turpin, and Warfield. It was 60 years ago, but Joe talks about it as if it was yesterday. Joe played with the other young Ragtimers at Tom Turpin's Rosebud Saloon at 2220 Market Street, St. Louis. He also played up and down the "area" in saloons and houses of ill repute. They used to be paid a dollar a night, which was good money. The white men who came to patronize the establishments often paid them large tips. Joe recalls that Harry and Eddy Lempe (spelling?) of the Lempe Brewery, were their greatest patrons. He states "When they were out on the stroll we took after them like race horses. The first one who got to them got the tip. Often they would give tips of $100.00". I asked him about some of the famous Ragtime personalities - "Turpin was a great big man who looked like a white man - a very fine fellow". "Patterson was dapper and a straight man". "Chauvin was one of the best - he was a performer and a comedian. He was a flashy entertainer and flashy dresser". When I queried him about Joplin, - "He was a writer not a performer. He was a very ordinary player - nothing special, more like a stationary Indian". Again about Turpin, "Turpin musically was the best player". "Charlie Warfield couldn't read but was a good player. Chauvin was an 'ear' player. Klondike was a showman and also sang. Charlie Turpin, Tom's brother, was an educated man, an attorney; Tom was more on the racket side". I asked him about those early performers Blind Boone and Blind

Tom. "Blind Boone played perfect like a blind man. Blind Tom played equally well. They were real musicians. If they heard it right - they played it right. They were not mechanical".

Unlike Chauvin, who got trapped in the life of St. Louis saloons and "houses", Joe left and went to Chicago where his family was. He became the musical director of the famous Pekin Theatre. From this period Joe became more song writer than Ragtime performer. He travelled extensively in England, Europe, Russia, and the Near East. He wrote countless songs and some wonderful unpublished rags. In France in 1925 he wrote "Corsica - That French Rag". He was in Russia in 1916 with an act known as Jordan and Baker.

Joe has never stopped writing tunes and songs. He has written the school songs for many Tacoma schools. One of the most tender songs he has written in my opinion, is entitled "Until", which he wrote when his wife died in 1961. Joe has a remarkable memory, a delightful sense of humour, and a generous nature. He and his family made my stay a memorable one. Through Joe I was able to enjoy an unforgettable visit to the past - 50 plus years ago.

FROM THE SECRETARY'S DESK

Jim Kinnear reports that our music is being received particularly well. We are very proud of our reproduction of "Harlem Rag". Although the cover is in black and white, whereas the original was black and red, it is a beautiful piece of music. It is the revised edition of "Harlem" by W. H. Tyers, but is very close to the original. Renewals continue to come in. We still need more renewals to make it possible for us to continue to publish next year. If you intend to renew, please send in your renewals now.

We have received an interesting letter from Karl Kramer, and reprint a portion of it here.

> "Your listing of Charlie Straight's Red Raven recalled to me that Charlie was one of the first modern dance bands in Chicago going back to the Castle days of around 1914. Straight wrote Ragtime Nightingale in 1912 and soon thereafter organized his dance orchestra which became popular in Chicago for many years.
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> Those of us who danced to his band at the Rendezvous did not know that this engagement would only be recalled because of a then unknown trumpet player in the band by name of Bix. This was in the early Twenties. Later in the decade Straight was a fixture at the Lincoln Tavern Roadhouse, which was also the first Chicago engagement of the Coon-Sanders Nighthawks.
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> Like so many others of the time Charlie forsook ragtime to write popular songs like "Everybody Calls Me Honey". He worked steadily around Chicago and the Middle West until the depression when the new styles of Lombardo, Wayne King and Coon-Sanders took the public fancy. Came the depression Charlie Straight was jobless and broke, and he died of a heart attack while working on a W.P.A. project.
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> Let that be your sad thought for today."

After our remarks about the Dawson City Festival, we have had a delightful exchange of letters with Allan D. Meyer of Orinda, Calif. The letters are too long to reproduce here, but it has been most enjoyable to hear about Mr. Meyer's trip to Dawson City in 1951. We always love to hear from, and particularly enjoy informative letters such as Mr. Meyer's.

In re-reading what I have said about Trebor's record, I would like to make one thing clear. This is a good Dixieland recording that I think you will enjoy, but is, in the main, not Ragtime. Trebor's solo on "Maple Leaf" is very much in the style of Brun Campbell and is very enjoyable if you like that style, which I do, but the whole record is basically good Dixieland, not band arrangements of Ragtime.

SHEET MUSIC

This month we will not offer any new music, as we want to get current with the music we have offered. We list below the Society music we are offering. We have yet to publish "Swipesy" and "Mississippi" so please bear with us. Printing takes time and effort, and the co-ordination of quite a few people. Before the end of this month we hope to have stocks of all our Society music. We have available at $1.00 each:

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| ORIGINAL RAGS | Scott Joplin |
| ELITE SYNCOPATIONS | Scott Joplin |
| SUNFLOWER SLOW DRAG | Joplin and Hayden |
| FROG LEGS RAG | James Scott |
| ST. LOUIS RAG | (music & cover) Tom Turpin |
| MISSISSIPPI RAG | William Krell |
| SENSATION RAG | (music & cover) Joseph Lamb |
| HARLEM RAG | (music & cover) Tom Turpin |
| SWIPESY CAKE WALK | Joplin & Marshall |
| LIVE WIRE RAG | (music & cover) Adeline Shepherd. |

We offered some old original music, but must tell you that all of it is gone now except "Cum Bac Rag". We hear that Melrose should have a new folio out in March for about $3.00, with 34 Ragtime tunes. We will keep you informed as we learn more.

John A. Fisher,
Chairman.